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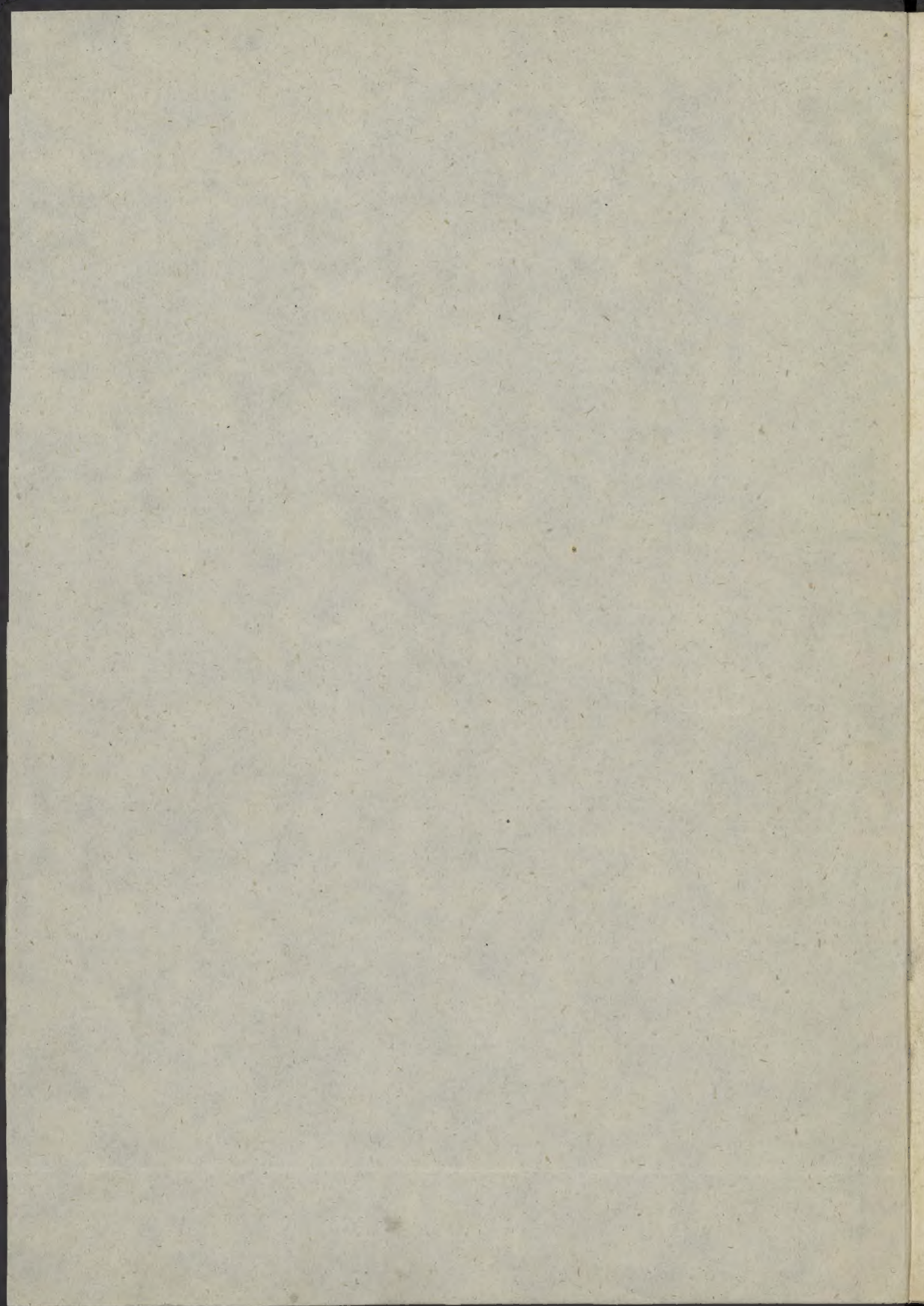
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COMPOSITION

A. R. M. D. N. I. C. S.

1840

London & Co. No. 12, 34, 56, 81, 103, 125, 147, 169, 191, 213, 235, 257, 279, 301, 323, 345, 367, 389, 411, 433, 455, 477, 499, 521, 543, 565, 587, 609, 631, 653, 675, 697, 719, 741, 763, 785, 807, 829, 851, 873, 895, 917, 939, 961, 983, 1005, 1027, 1049, 1071, 1093, 1115, 1137, 1159, 1181, 1203, 1225, 1247, 1269, 1291, 1313, 1335, 1357, 1379, 1401, 1423, 1445, 1467, 1489, 1511, 1533, 1555, 1577, 1599, 1621, 1643, 1665, 1687, 1709, 1731, 1753, 1775, 1797, 1819, 1841, 1863, 1885, 1907, 1929, 1951, 1973, 1995, 2017, 2039, 2061, 2083, 2105, 2127, 2149, 2171, 2193, 2215, 2237, 2259, 2281, 2303, 2325, 2347, 2369, 2391, 2413, 2435, 2457, 2479, 2501, 2523, 2545, 2567, 2589, 2611, 2633, 2655, 2677, 2699, 2721, 2743, 2765, 2787, 2809, 2831, 2853, 2875, 2897, 2919, 2941, 2963, 2985, 3007, 3029, 3051, 3073, 3095, 3117, 3139, 3161, 3183, 3205, 3227, 3249, 3271, 3293, 3315, 3337, 3359, 3381, 3403, 3425, 3447, 3469, 3491, 3513, 3535, 3557, 3579, 3601, 3623, 3645, 3667, 3689, 3711, 3733, 3755, 3777, 3799, 3821, 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COMPOSITIONI ARMONICHE

Nelle quali si contengono, Motetti Sinfonie Sonate
Canzoni & Capricci A 1. 2. 3. 4. 5. 6. 7. & 8. voci.

CON BASSO CONTINUO.

Et in fine la Battaglia A 8. per Cantar & Sonar.

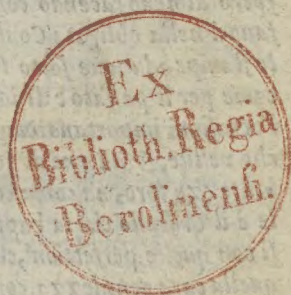
DI FRANCESCO VSPER ORGANISTA
NELLA CHIESA DI S. SALVATOR

DI VENETIA.

Opera Terza.

CON PRIVILEGIO.

CANTO



STAMPA DEL GARDANO
IN VENETIA MDCXIX.

Appresso Bartolomeo Magni.

AL MOLTO ILLVSTRE SIG. ET PATRON MIO COLLENDISSIMO IL SIGNOR CAMILLO FORMENTI



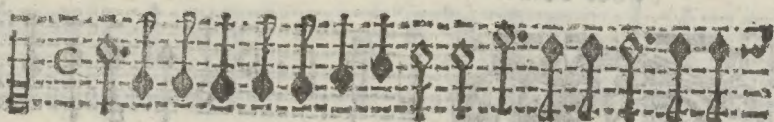
L Giudicio che V. S. molto Illustre hà sempre fatto sopra le Compositioni di Musica è stato da i più intendenti ancora di tal professione stimato così perfetto, & tale, ch'io non sò molte volte se più alcune compositioni di riputatione habbino acquistato dalla propria perfectione loro, o pure dal giudicio di Lei. Onde essendosi ella Compiaciuta molte volte honorare alcune delle mie fatiche non solo con la sua presenza, & attenzione, ma ancora con qualche dimostrazione di non ordinaria sodisfattione, e particolar gusto, mi sono perciò elle più che per l'adietro piaciute tanto, che mi son risoluto douerle, quali elle si siano, dare alle stampe stimandole del mondo tutto non indegne perche ella le stimò degne di se sola, ne dubitandole soggette per alcun tempo a biasmo di qual si voglia, poi che ella vna volta le rese degne delle lodi sue. Al che fare mi sprona grandemente il riconoscimento del tanto ch'io le deuo, al quale, poi che per la debolezza delle mie forze non m'è concesso il poter con effetti sodisfare, & mostrarme le grato, per queste spero almeno facendo conoscer al mondo l'Ottima volontà mia con la grata memoria de ricevuti fauori nella obligata Confessione de i miei debiti mostrare, ch'io ingrato non le riuo. Le mando alle stampe adunque sotto l'honorato nome di V. S. Molto Illustre, & a lei le dono pregandola che come per il passato e di loro, e di me s'è mostrata particolar Protettore, così hora che e' l tempo, e l'occasioni importano maggior bisogno, & necessità di protezione non le abbandoni, che m'assicuro che vestite, & adorne di nome si degno potranno non solo nascondere, e coprire sotto habito sì bello le bruttezze loro, ma come cosa riposta in colorito Cristallo di tal colore appare à ebi la mira, di quale è il Cristallo che la rappresenta, così elle nel perfetto giudicio di lei potranno al mondo dimostrarsi con quelle perfettioni, che per auentura in se stesse non hanno. Piacciale per tanto riceuerle con quella cara gentilezza, con che m'obligò à douergli le donare, & gradiscale se nò come segno del mio debito, almeno come effetto del merito proprio di V. S. Molto Illustre alla quale pregando dal Signore il Compimento d'ogni suo desiderio baccio riuerente la mano, & me le raccomando in gracia.

Adi 10. Aprile 1619 In Venetia.

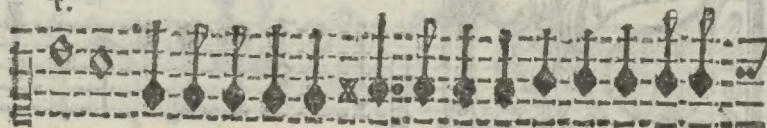
Di V. S. Molto Illustre

Servitore Obligatissimo

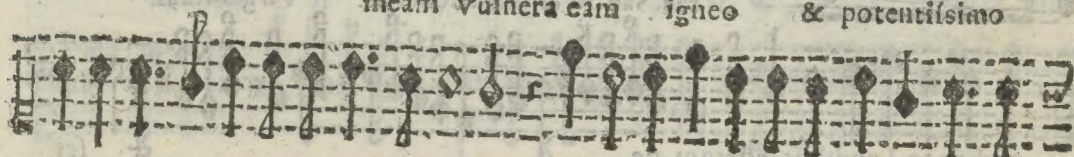
Francesco Vesper



Vulnera Domine Iesu Christe Vulnera Animam



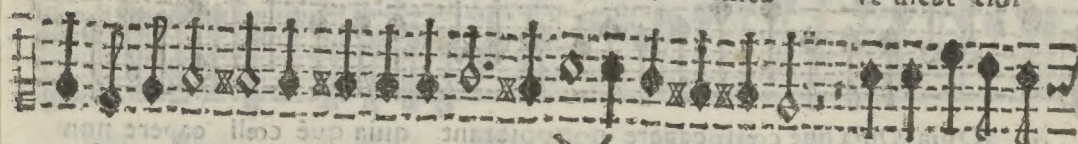
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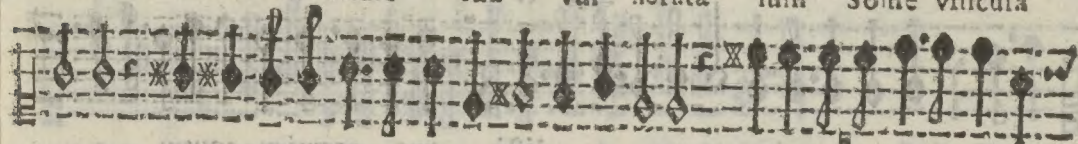
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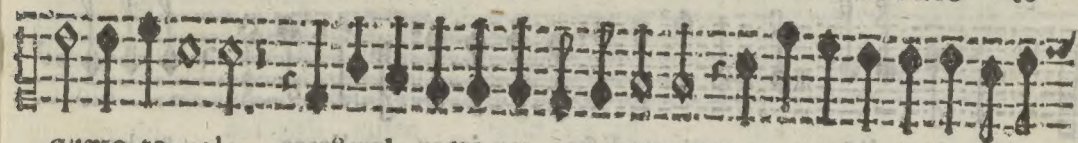
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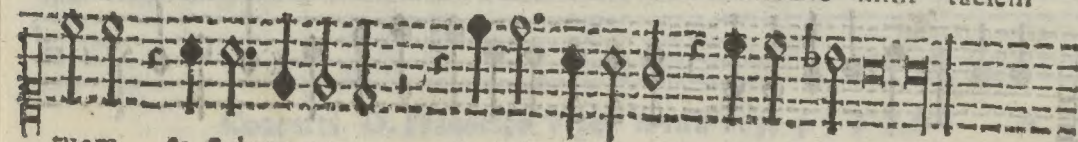
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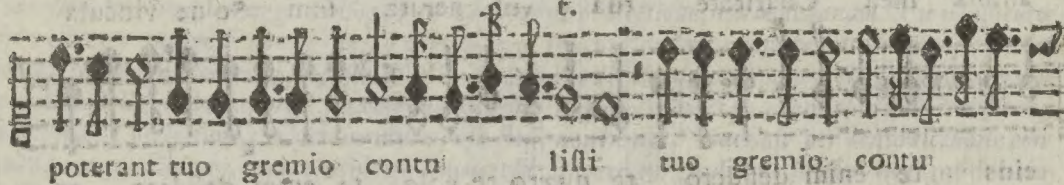
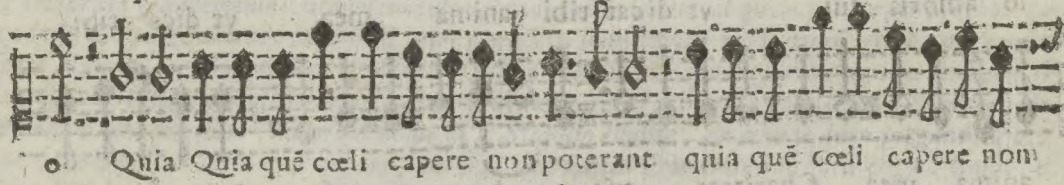
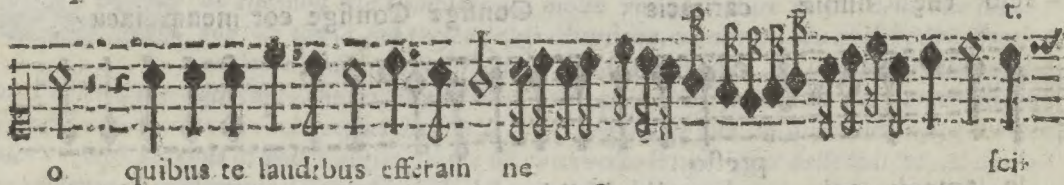
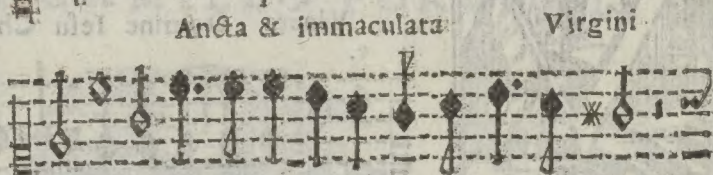
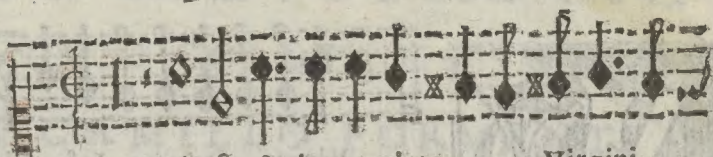


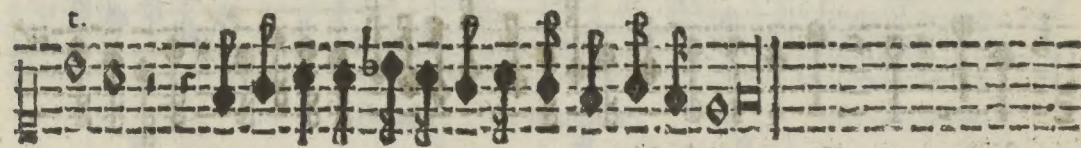
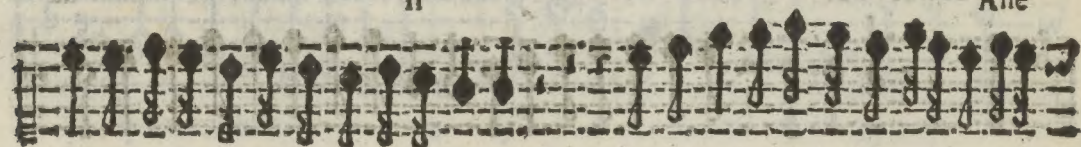
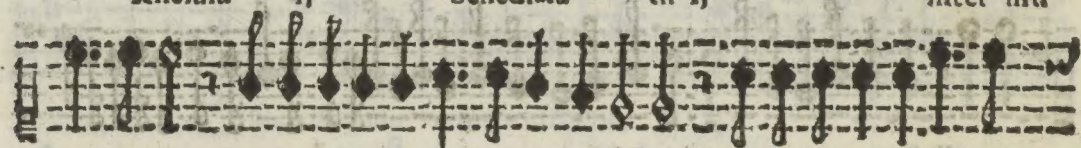
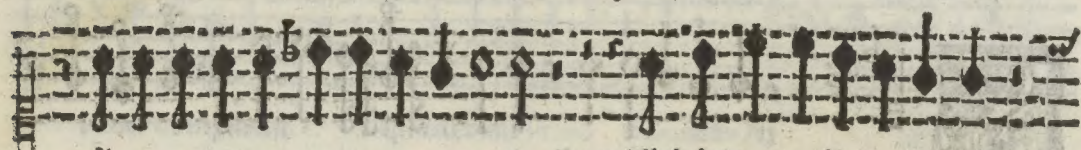
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Voce Solo.

2

CANTO

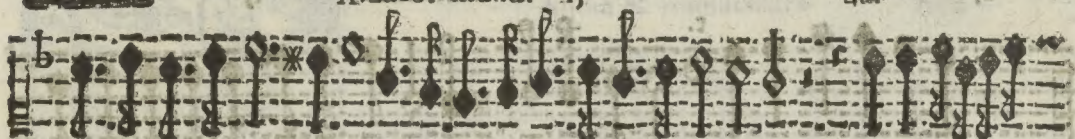






Saluator mundi ij

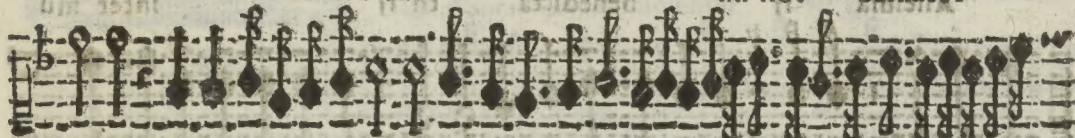
Sal-



ua nos Sal

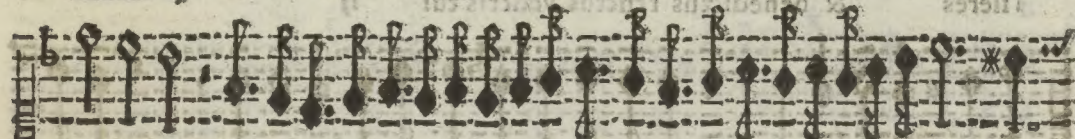
na nos

Saluator



mundi ij

Sal

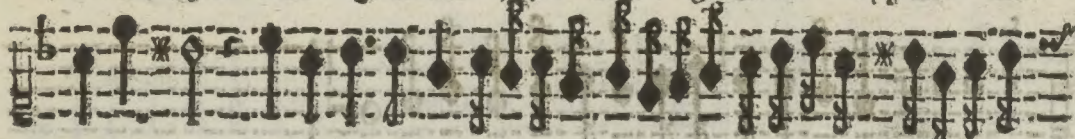


ua nos Sal

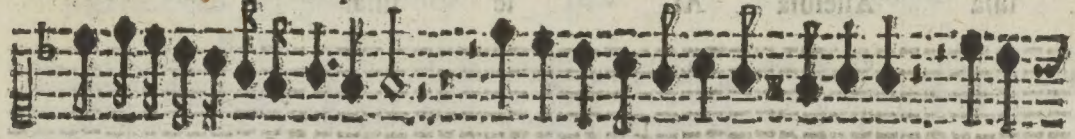
ua



nos qui hodie gloriosus apparuisti gloriosus apparui



fi & vox & vox patris Inro-

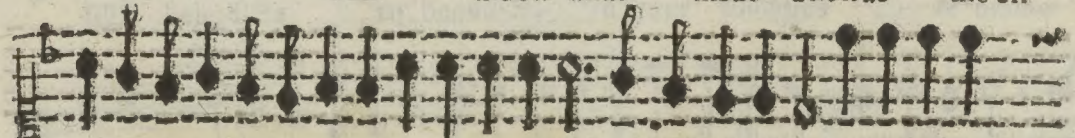


nuit

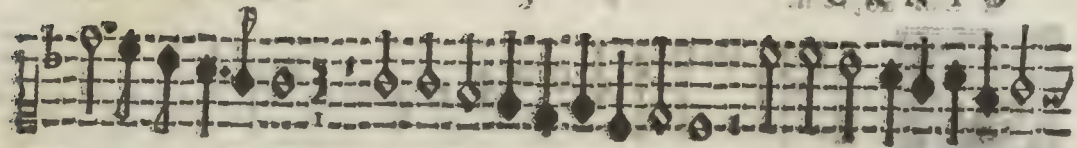
hic est filius

meus dilectus

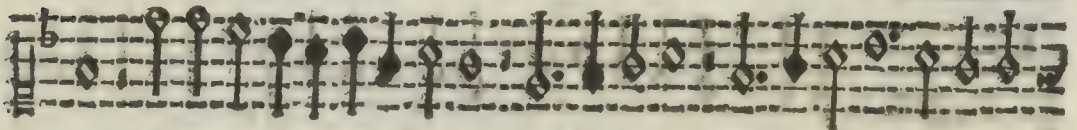
hic est



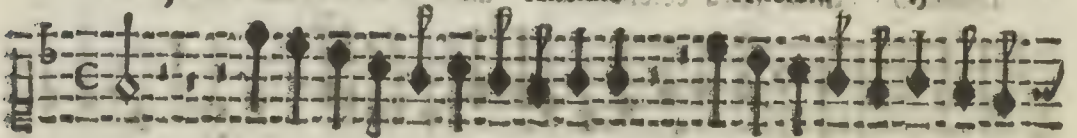
filius meus dilectus in quo mihi bene complacui in quo mihi



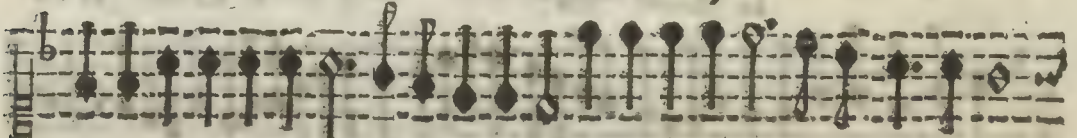
bene complacui ipsum audi te ij



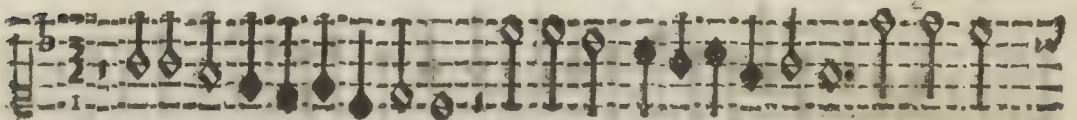
ij Alleluia Alleluia ij



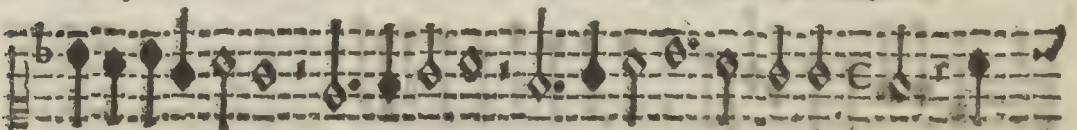
hic est filius meus dilectus ij



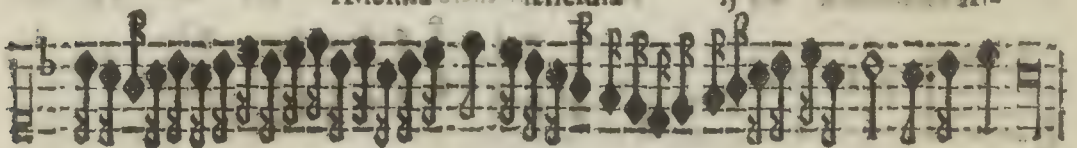
in quo mihi bene complacui in quo mihi bene complacui



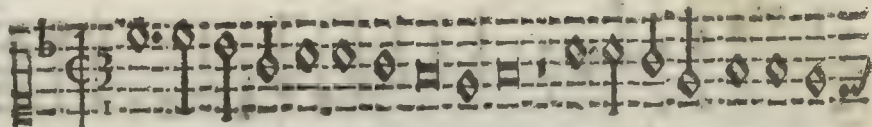
ipsum audi te ij



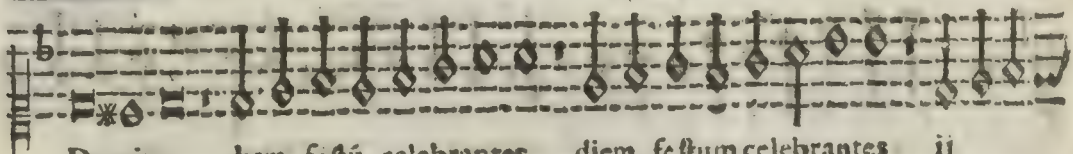
Alleluia Alleluia ij Al-



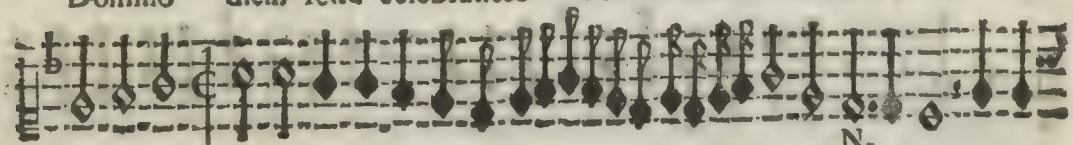
le



Audeamus omnes in Domino Gaudeamus omnes in



Domino diem festum celebrantes diem festum celebrantes ij



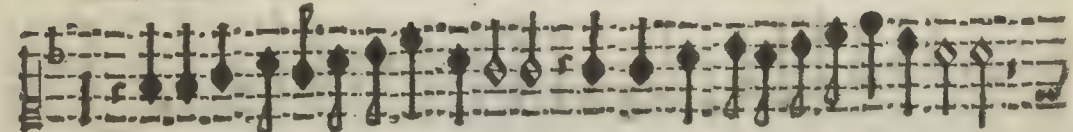
N.

in honore bea

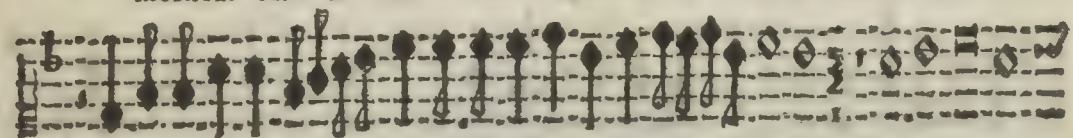
ti Caroli in ho



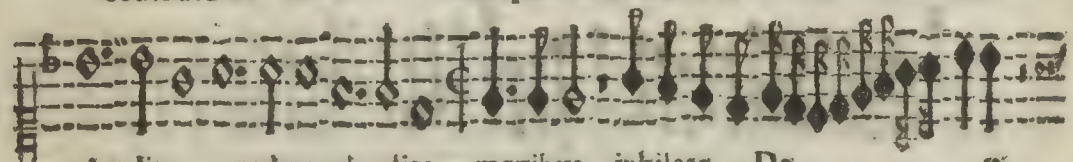
nore beati N.



latentur coeli & exultet terra latentur coeli & exultet terra



comoveatur ma re & plenitudo e ius omnes gentes



plaudite manibus plaudite manibus iubilate De

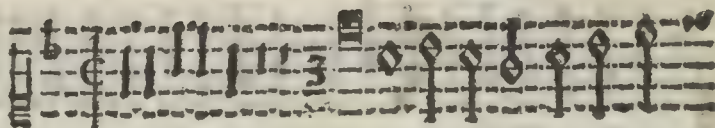


iubilate De

in voce exultationis in voce exultatio-

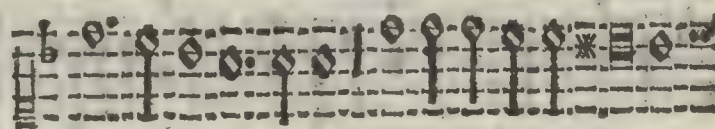
nis in solemnitate beati N. in solemni
tate beati N. Alle
luia Alle
luia Alle luia Al
le luia.

Small, illegible text block, likely a printer's mark or a list of names.

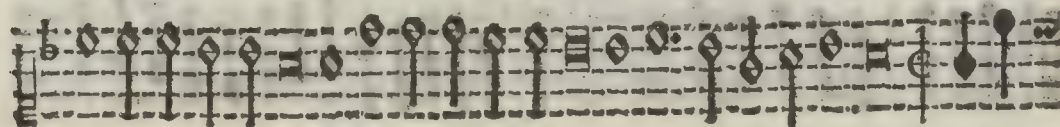


Sinfonia.

Onfite

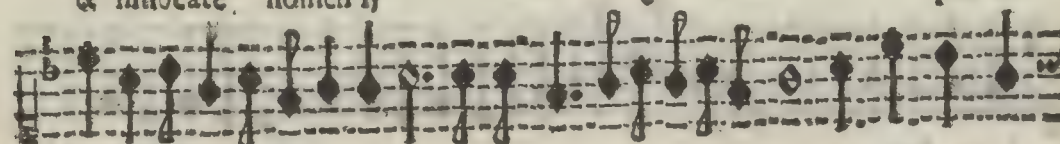


mini Domino & inuocate nomen



& inuocate nomen ij

lus an-



nunciate inter gētes opera

lus annunci

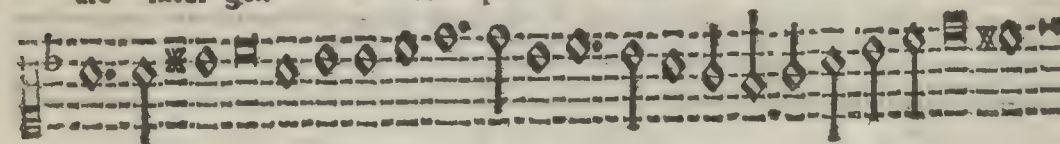


ate inter gen

tes opera

eius

Cantate ei &



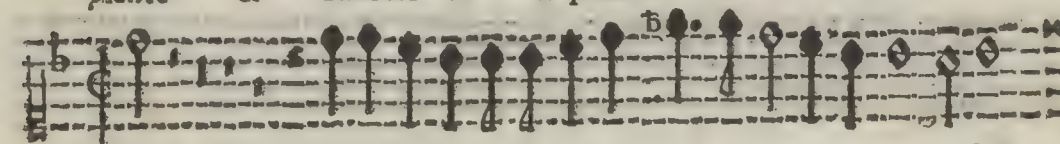
psalite

ei

Cantate ei

& psalite

e-



i

narrate omnia mirabilia .

e

lus



Cantate Domino

quoniam magnifice fecit

Cantate

Domine quoniam magnificasti crucem tuam hoc in uni

uersa terra in uniuersa ter ra Cantate Domino

quoniam magnifice fecit Cantate Domino quoniam magnifice

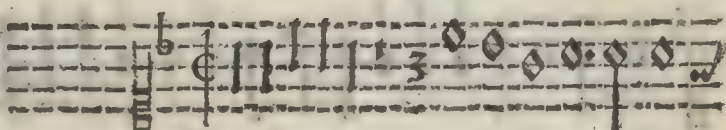
fecit annunciate hoc in vniuersa ter ra in vni

uerfa terra Alleluia Alleluia Alle

luia Alleluia Alleluia ij

The image shows a manuscript page from the Voynich manuscript. On the left side, there is a large, complex diagram consisting of a vertical column of symbols and a series of horizontal lines connecting them, resembling a ladder or a tree structure. The symbols include a large 'f' shape, a diamond, and a star-like shape. To the right of the diagram, there are several lines of text written in the Voynich script, which is an unknown language. The text is arranged in a structured manner, with some lines starting with a large, bold symbol. The overall appearance is that of a historical document, possibly a technical or scientific treatise.

1. **Содержание:** 1. Введение. 2. Описание объекта исследования. 3. Методология исследования. 4. Результаты исследования. 5. Заключение.

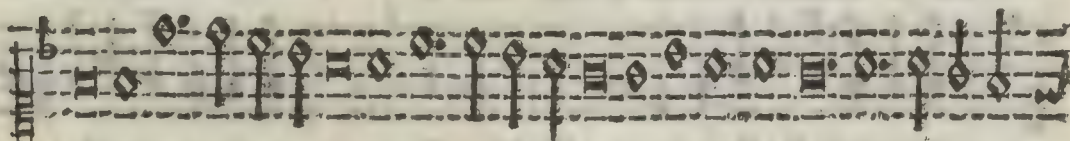


Antare dilecto.

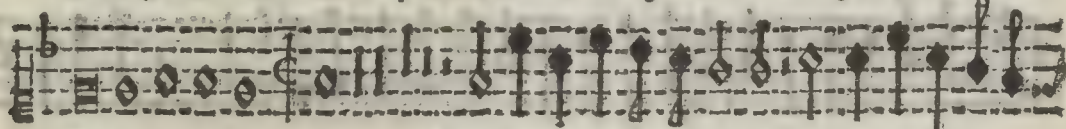
Cantabo Domino



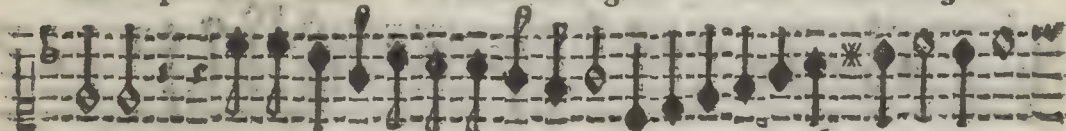
in vita mea Cantabo Domino in vita



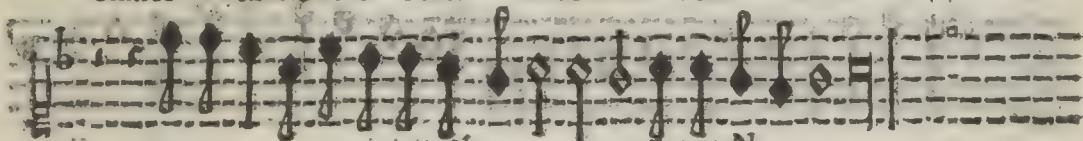
mea psalam Deo meo psalam Deo meo quandiu sū psalam Deo



meo quandiu sum Cantemus igitur omnes Cantemus igitur

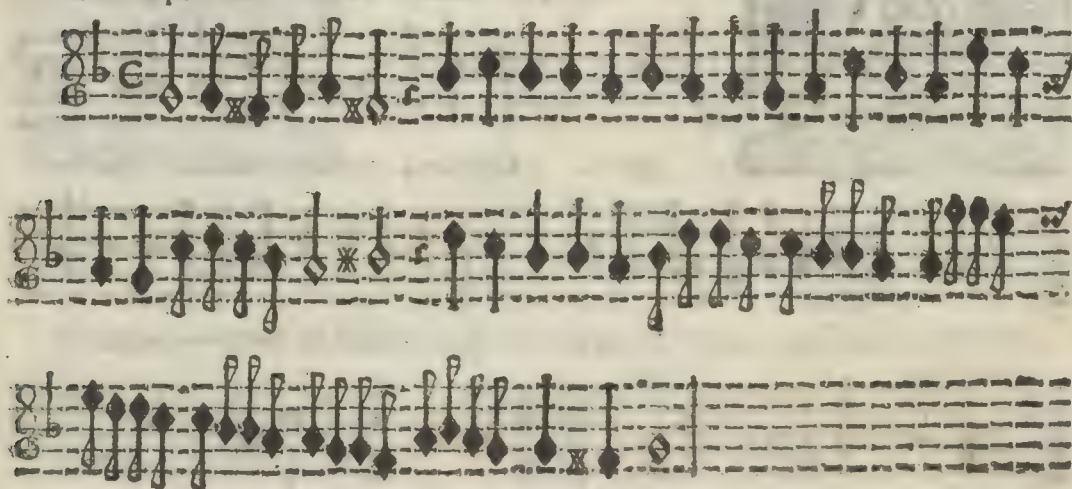


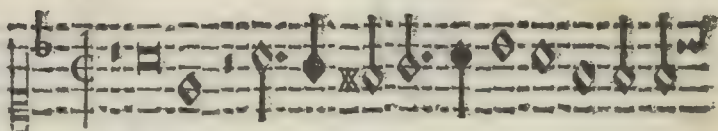
omnes in honore beati Theodori beati Theo do ri



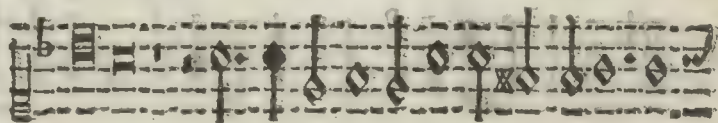
in honore beati Theodori beati Theodori.

Expectans

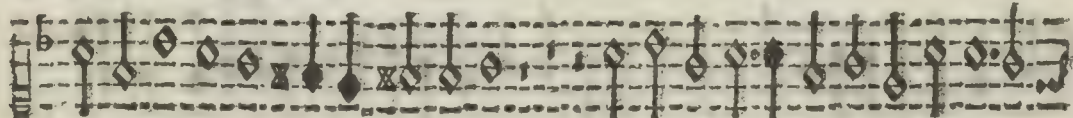




Ve: Aue Mari a gratia



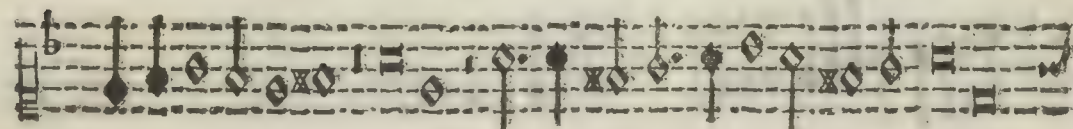
plena Dominus tecum benedicta tu in



mulie

ribus:

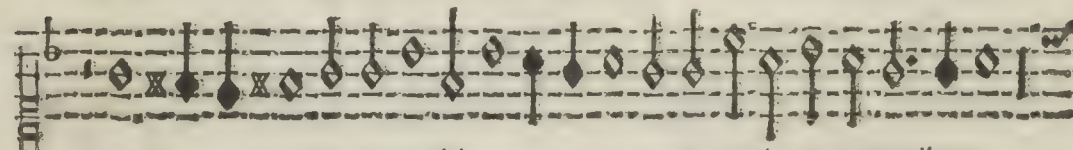
& benedictus fructus uteris tui



Ie

sus Sancta Sancta Mari

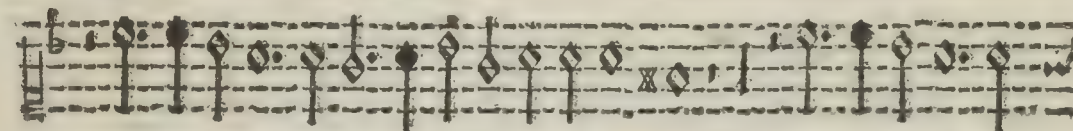
a mater Dei



o

ra pro nobis o

ra pro nobis peccatoribus



nunc & in hora mor tis nostræ Amen

nunc & in hora

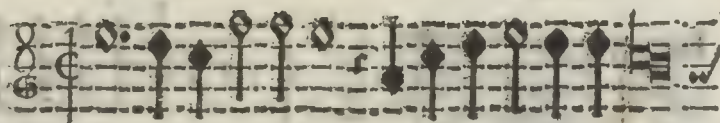


mor

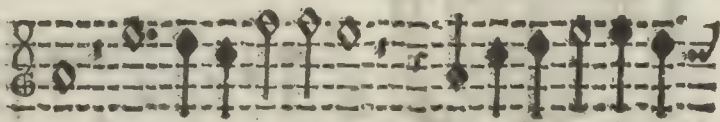
tis nostræ Amen A

men.

Printed by the University of Cambridge Press, 1840. This is a reproduction of a manuscript page from the University of Cambridge Press. The page contains musical notation and Latin text. The text is: Ve: Aue Mari a gratia plena Dominus tecum benedicta tu in mulie ribus: & benedictus fructus uteris tui Ie sus Sancta Sancta Mari a mater Dei o ra pro nobis o ra pro nobis peccatoribus nunc & in hora mor tis nostræ Amen nunc & in hora mor tis nostræ Amen A men.



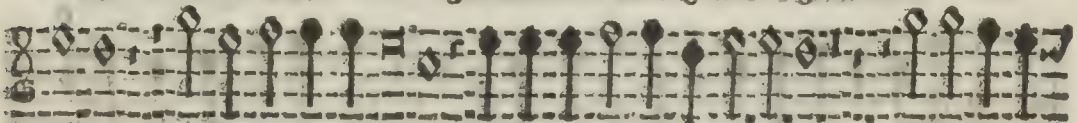
Eni dilecte mi egrediamur in a



grum Veni dilecte mi egrediamur in



agrum Veni dilecte mi egrediamur in agrum egrediamur in



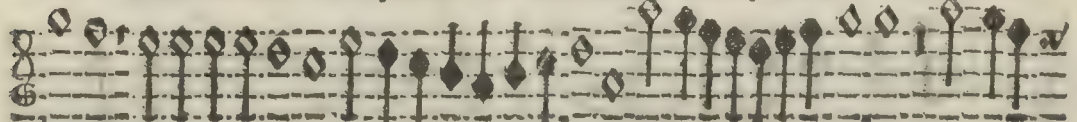
agrum commoremur in uillis mane surgamus ad vineas Si floruit



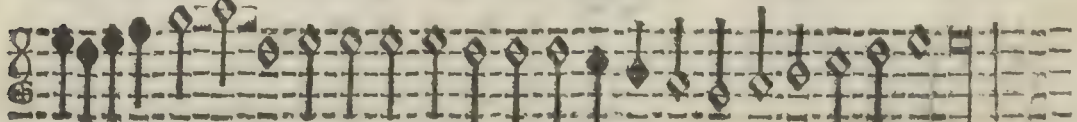
uinea Si floruit ai nea Si floruerunt mala puni



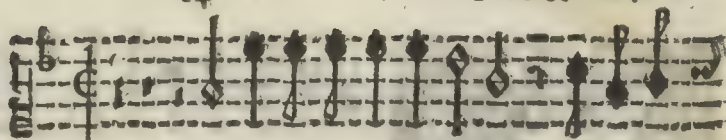
ca Si floruerunt mala punica Si floruerunt mala punica ibi dabo



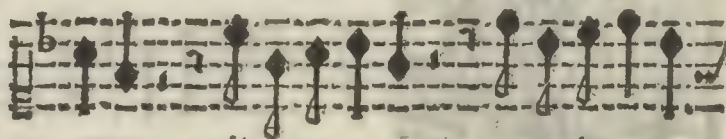
tibi ij vbera me a ij vbera



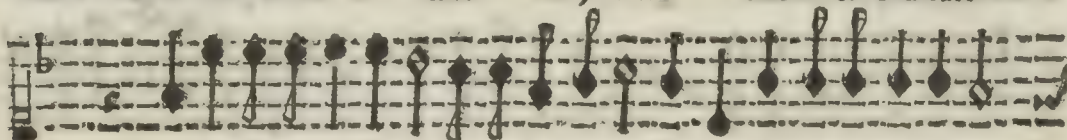
me a ibi dabo tibi Vbera me a. A 8



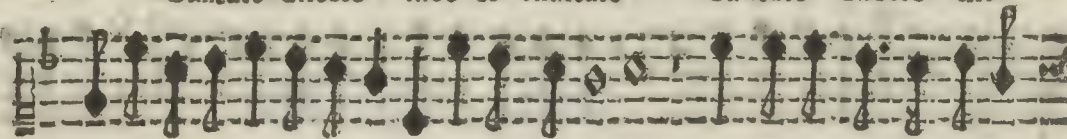
Antate dilecto meo & exul



tate ij & exultate



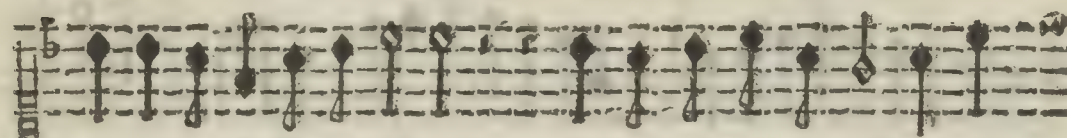
Cantate dilecto meo & exultate Cantate dilecto meo



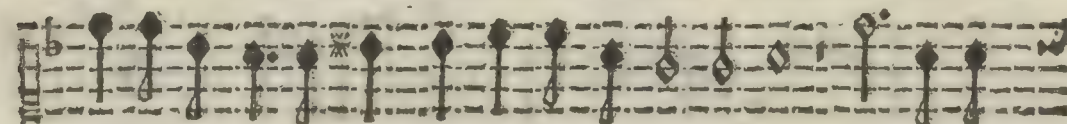
o & exulta te om nes Psallite Domino in



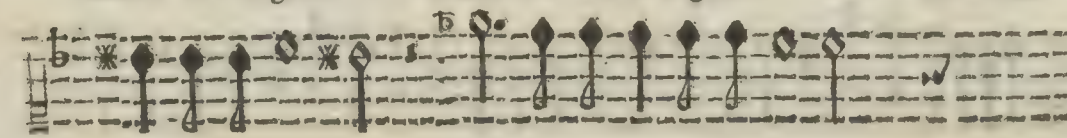
Cithara Psallite Domino in cithara ij



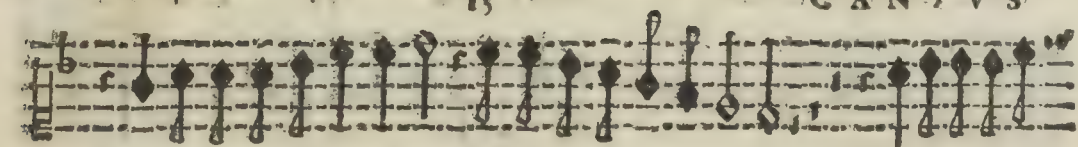
in Decacordo in tympano & choro in



cordis & organo in cordis & organo O Admi



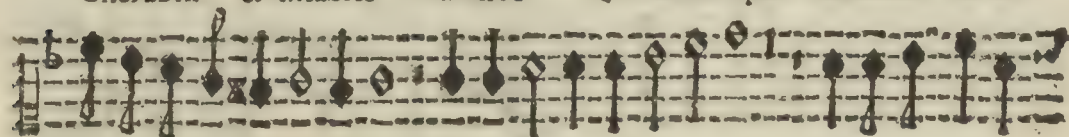
rabilis Deus O Admirabilis Deus



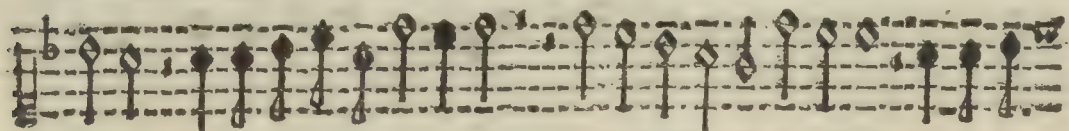
Qui sedes super Cherubin & intueris abissos Qui sedes super



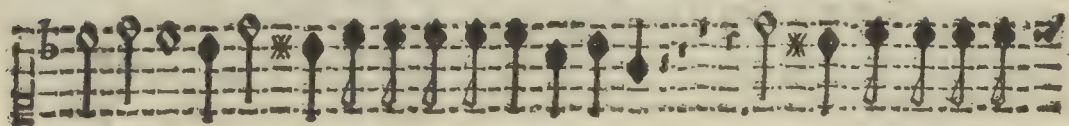
Cherubin & intueris abissos Qui sedes super Cherubin & in



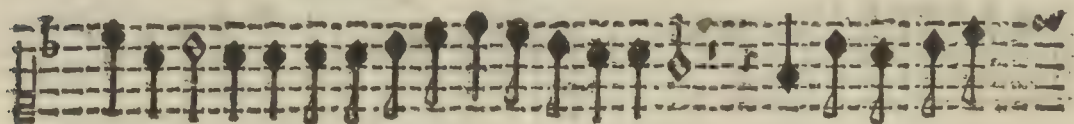
tueris abissos Benedictus es Domine In firmamento



coeli In firmamento coeli in firmamento coeli in firma



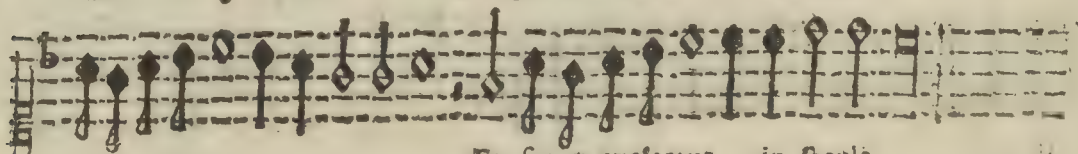
mento coeli Et laudabilis & gloriosus Et laudabilis &



gloriosus & super exaltatus in secula & super exal

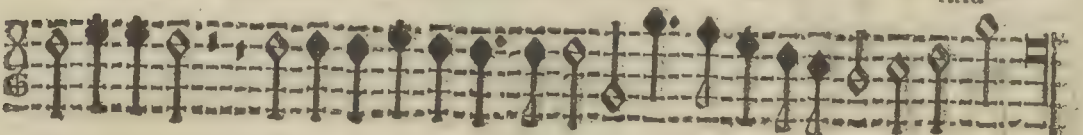
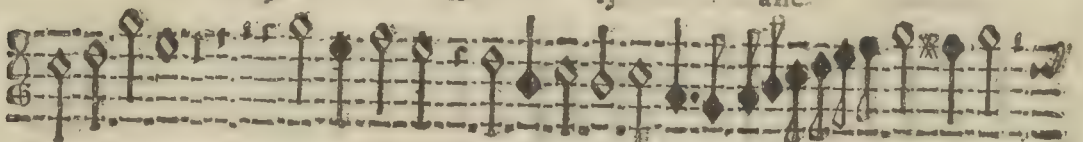
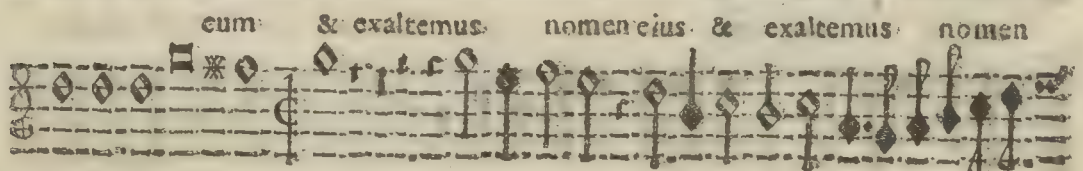
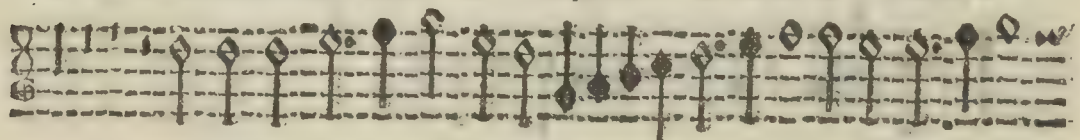
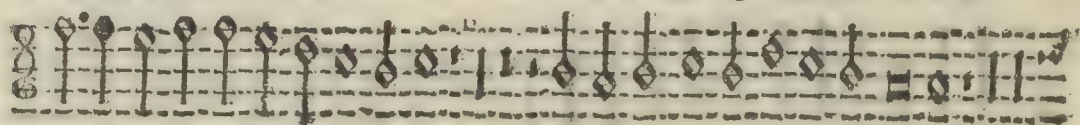
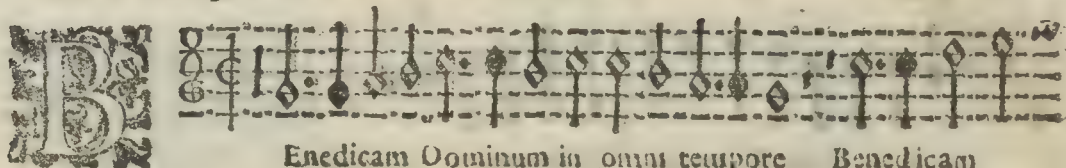


tatus in secula & super exaltatus in secula ij

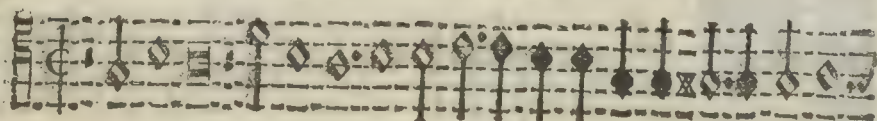


Et super exaltatus in secula.

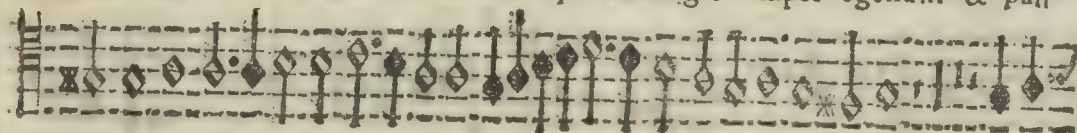
Concerti Di D. Francesco Vesper Anna 2. 3. 4. 5. 6. 7. & 8 A 9 Finis



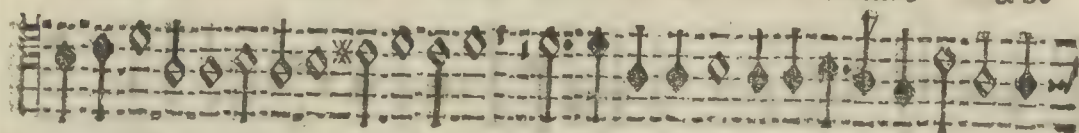
il il il Alle luia.



Beatus qui intelligit super egenum & pan-



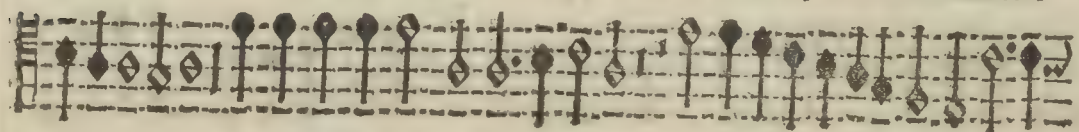
perem in die mala liberauit eum Dominus & be-



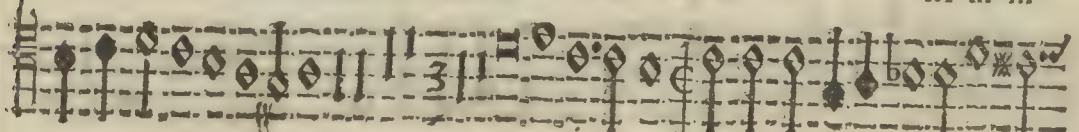
atum faciat eum in terra & non tradat eum in manus inimi-



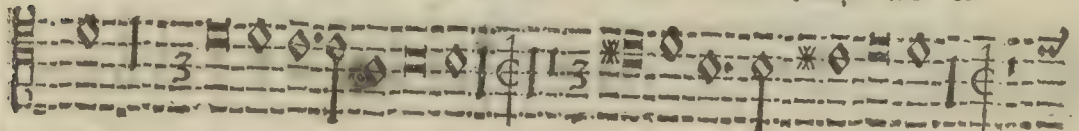
corum eius Dominus opem ferat illi super lectum doloris



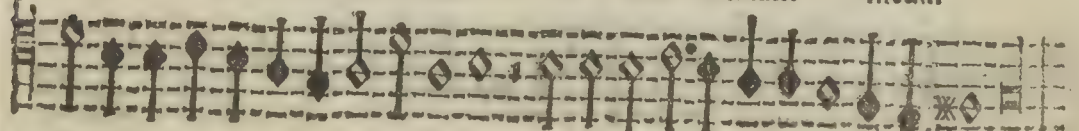
eius universum stratum eius versa sit in in-



firmitate eius sana animam meam Quia peccavi ti-



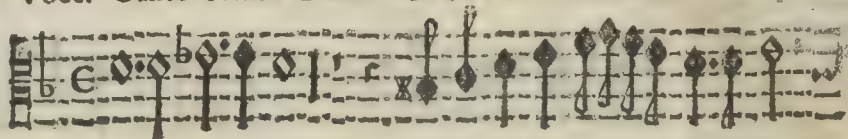
bi sana animam meam sana animam meam



Quia peccaui tibi Quia peccaui tibi



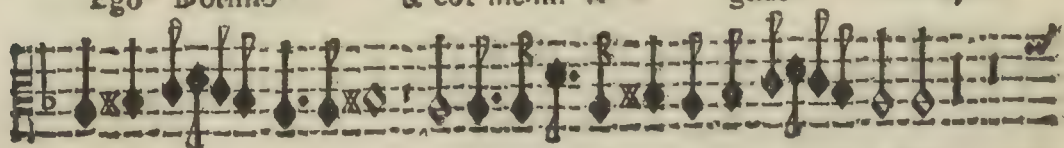
Voce: Canto Primo Choro A. 18 Di Gabriel suo Nipote



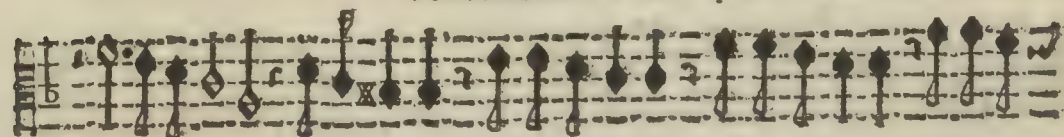
Go dormio & cor meū vī gilat



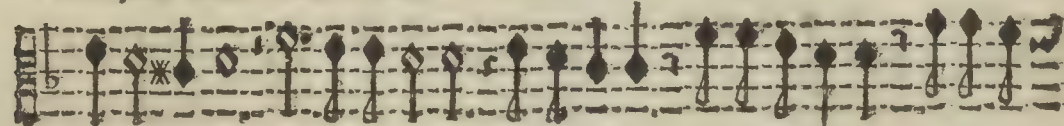
Ego Dormio & cor meum vī gilat ij



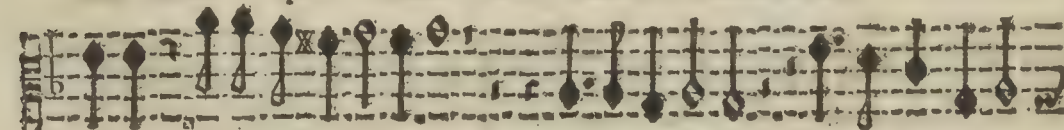
Vox vox dilecti mei pul san ris



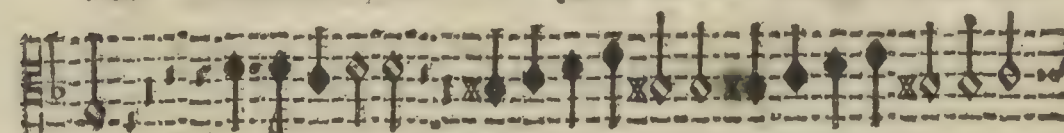
aperi mihi foror mea Columba mea formosa mea immacu-



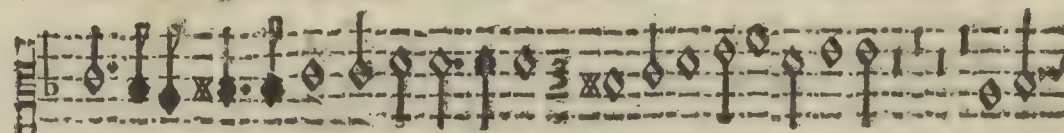
lata mea aperi mihi foror mea Columba mea formosa



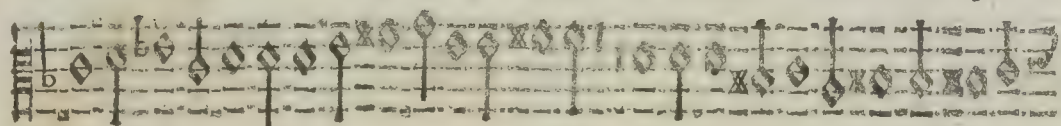
mea immaculata mea plenu est rore Quia caput me-



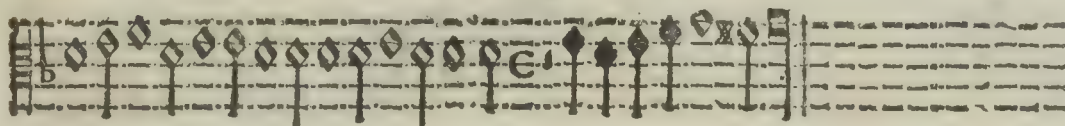
um plenu est rore & cincinni mei & cincinni mei gut



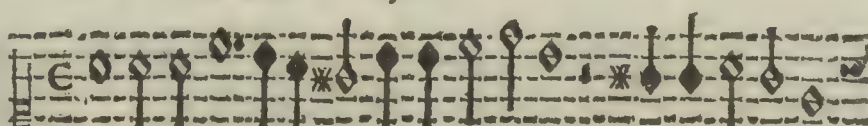
tis no Altum guttis no Altum Alleluia Alle



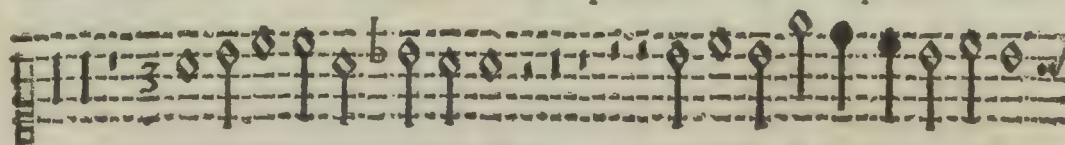
ij ij Alleluia Alleluia ii Alle-



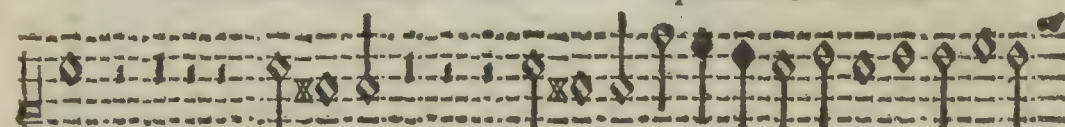
luia ij ii Alleluia ij



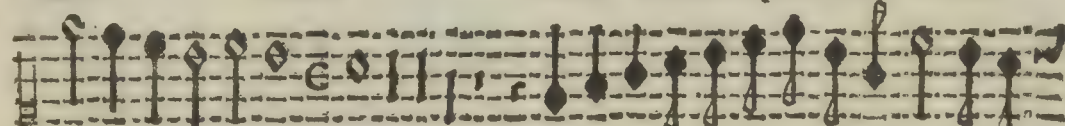
Nima me a liquefacta est liquefacta est



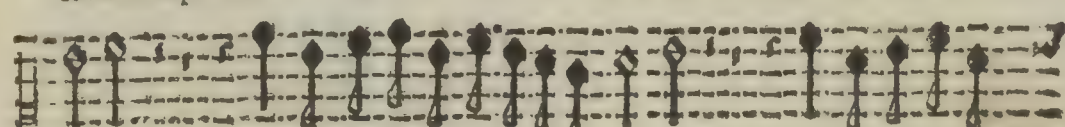
ut dilectus locutus est quasiui & non inueni il



lum uocauit uocauit & non respōdit mihi vocani



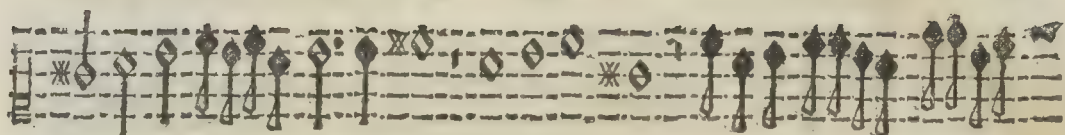
& non respōdit mi hi Si inueneritis dilectum me



tum ut nuncietis e i ij



quia amore amore amore languco amore



lan

gueo

Alleluia

Alleluia Alleluia ij



ij

ij

ij

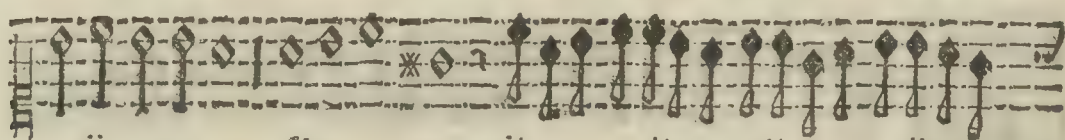
Alleluia ii

ij

ii

ij

ii



ii

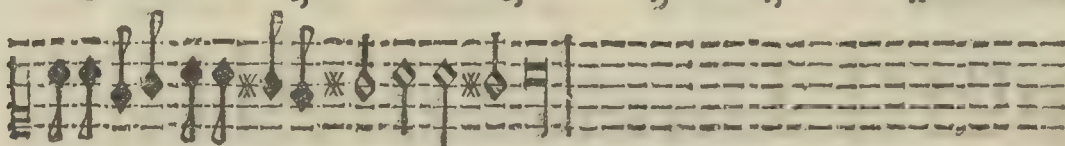
ij

ij

ij

ij

ii

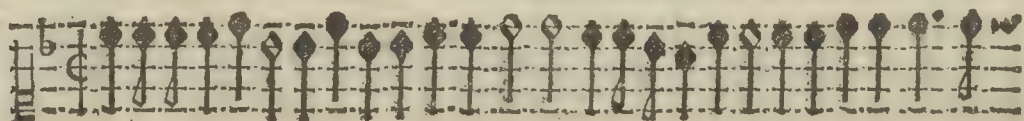


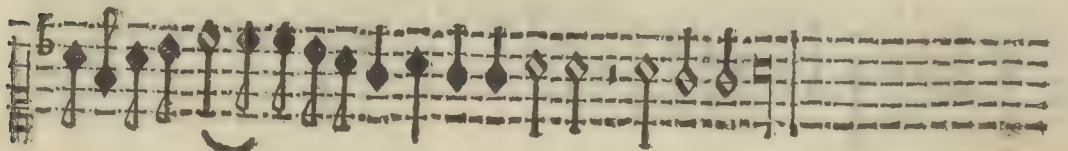
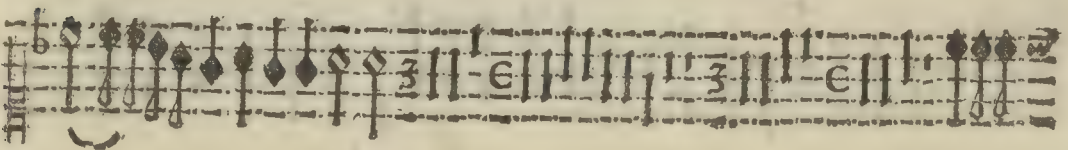
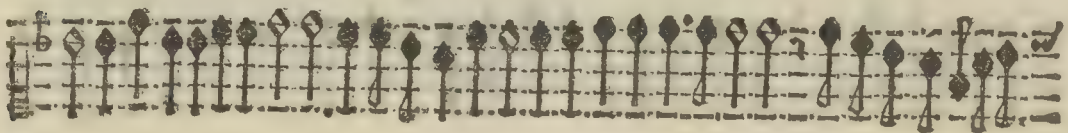
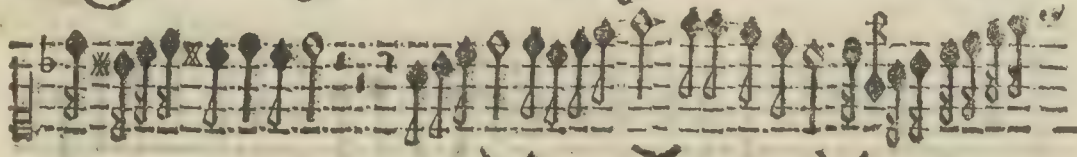
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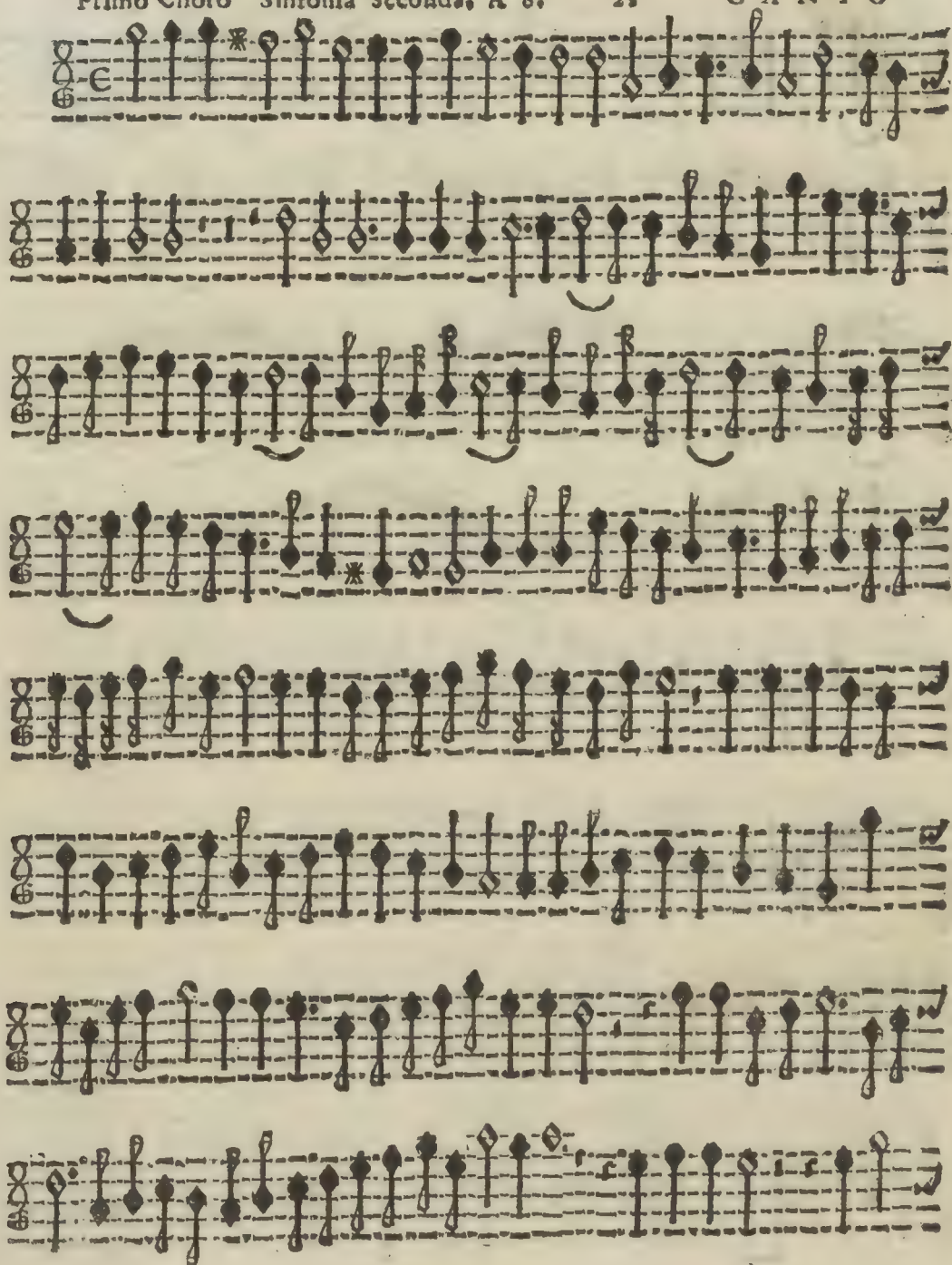
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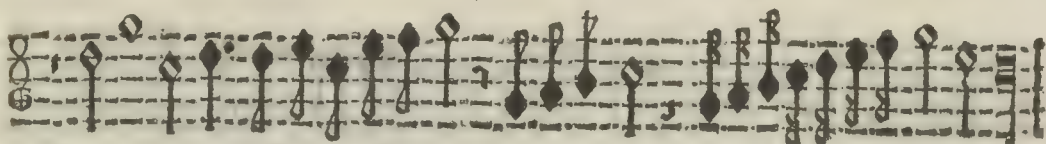
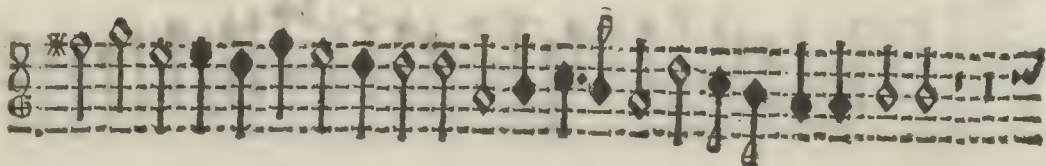
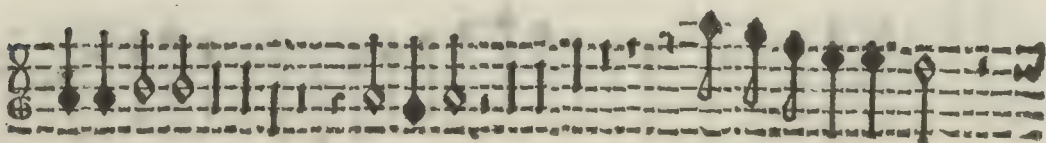
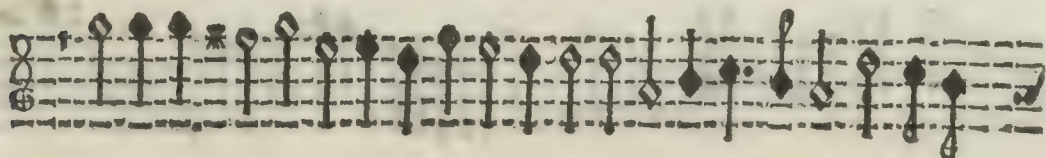
ii

Violin primo Sinfonia prima A 8.







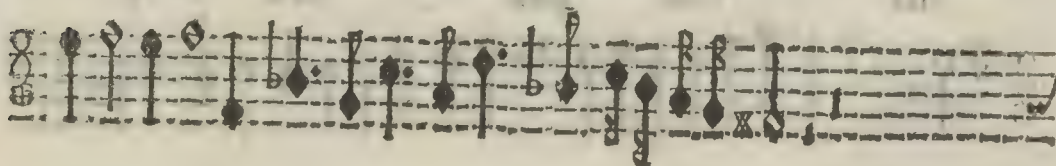
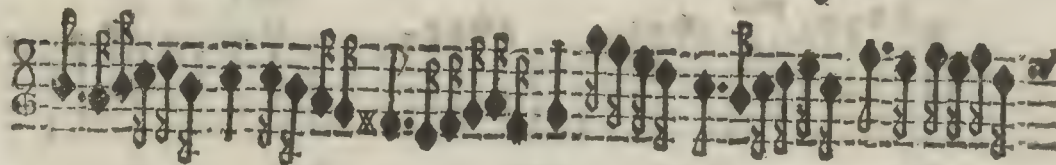
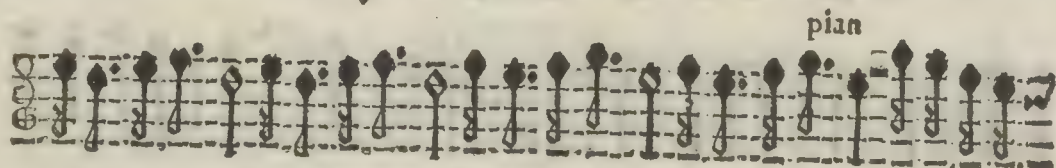
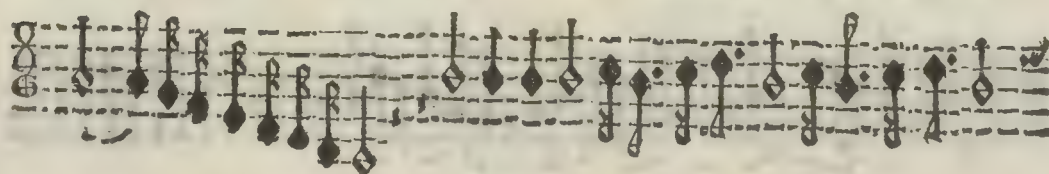
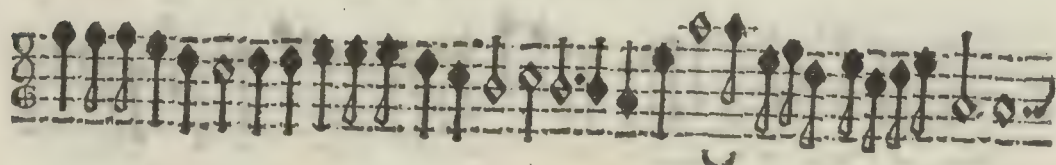
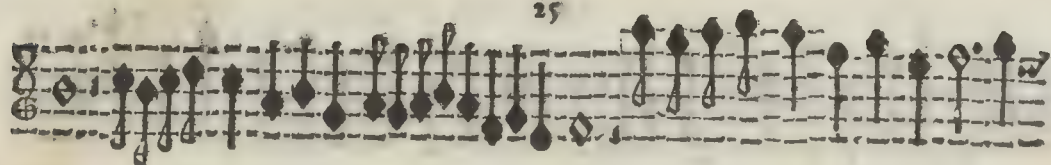


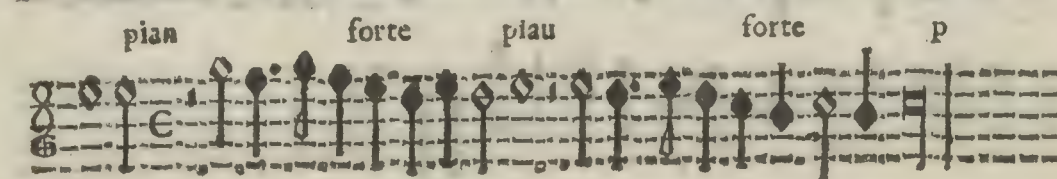
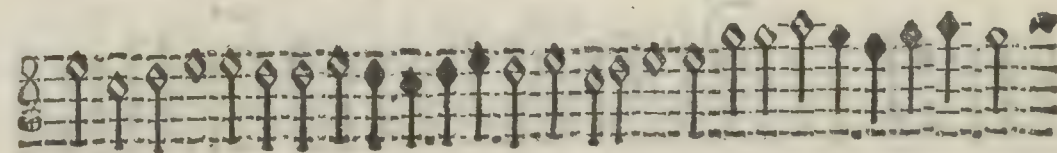
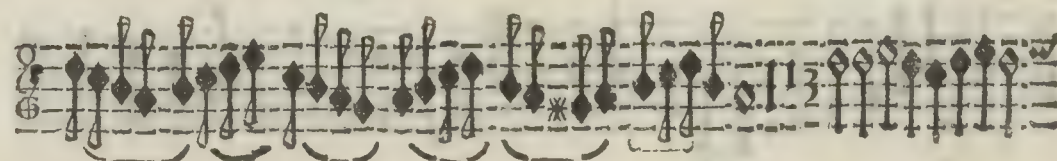
Handwritten text, likely a dedication or preface, written in a cursive script. The text is arranged in several lines and appears to be a formal address or introduction to the musical work.

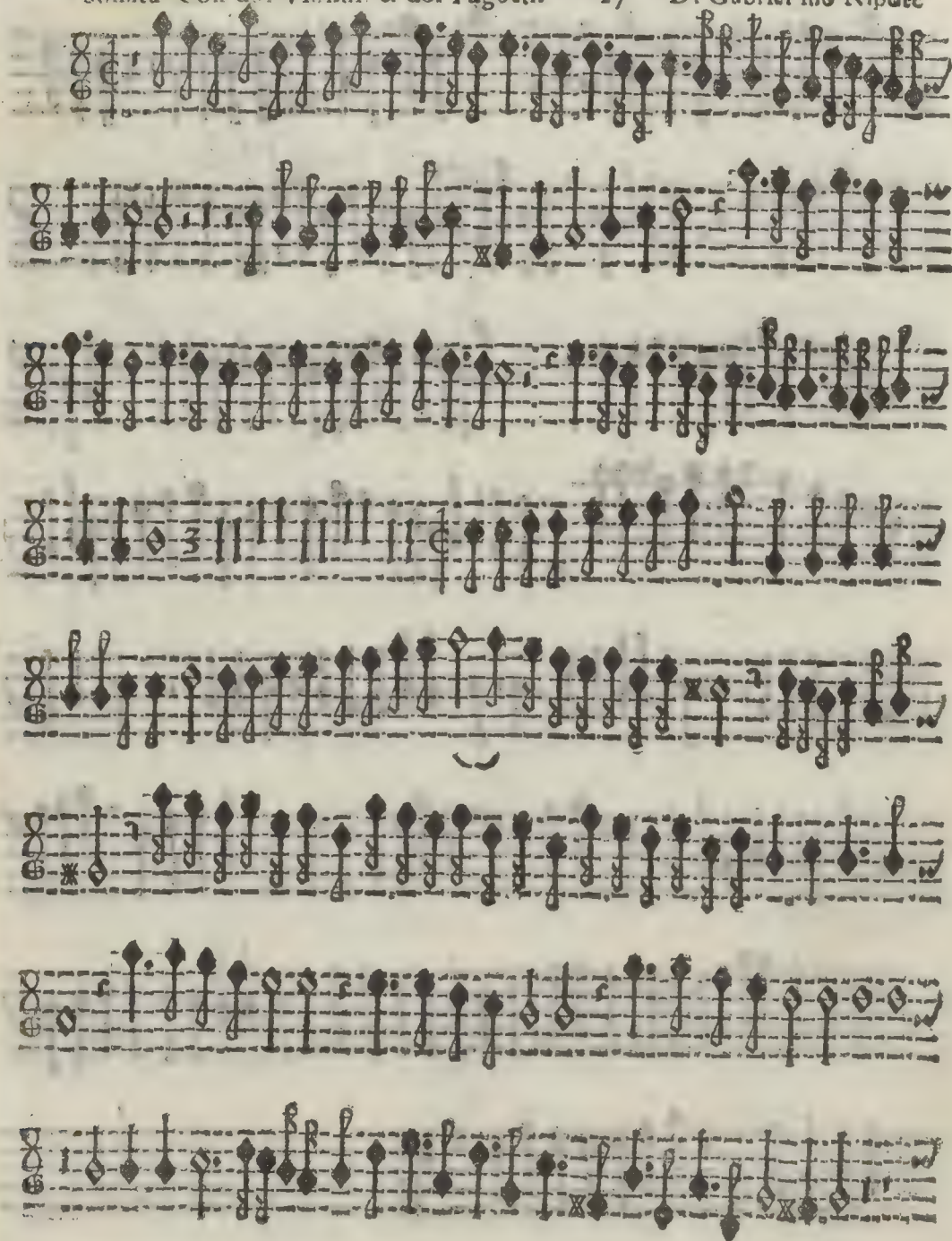
Handwritten text, likely a dedication or preface, written in a cursive script. The text is arranged in several lines and appears to be a formal address or introduction to the musical work.

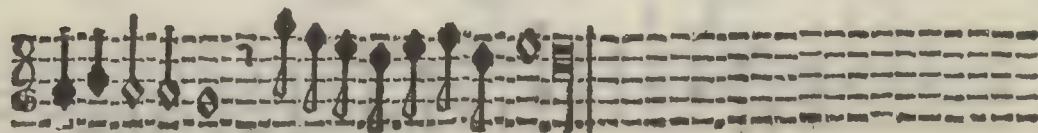
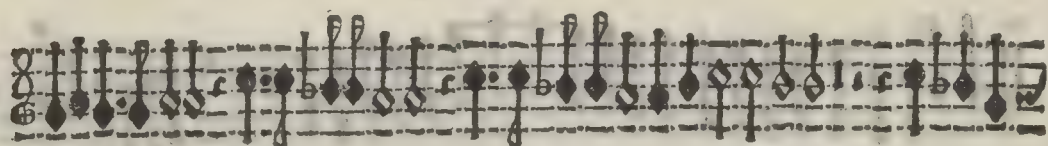
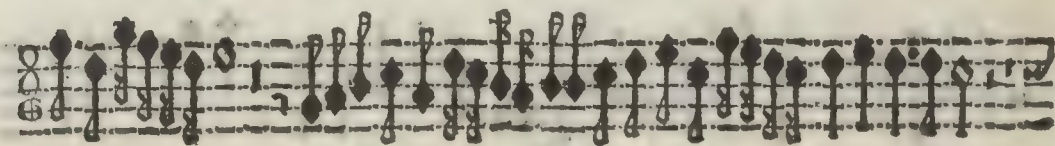
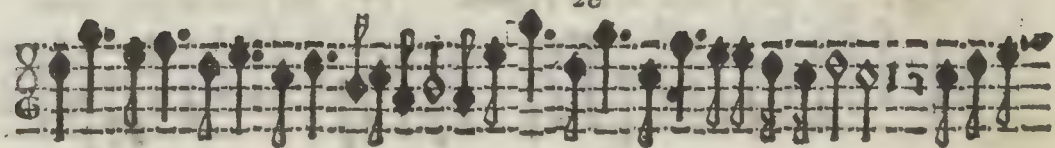
Violin Primo Sonata A 3: doi Soprani e basso 24 Di Gabriel suo Nipote

This image shows a page of handwritten musical notation for a violin part. The score is written on eight staves, each with a treble clef and a common time signature (C). The notation is in a historical style, featuring many beamed eighth and sixteenth notes, often with stems pointing downwards. The first staff begins with a C-clef and a common time signature. The second staff has a key signature change to one flat (B-flat). The third staff has a key signature change to two flats (B-flat and E-flat). The fourth staff has a key signature change to one flat (B-flat). The fifth staff has a key signature change to two flats (B-flat and E-flat). The sixth staff has a key signature change to one flat (B-flat). The seventh staff has a key signature change to two flats (B-flat and E-flat). The eighth staff has a key signature change to one flat (B-flat). The notation is dense and complex, with many beamed notes and some accidentals. The word "tremolo" is written below the sixth staff, indicating a tremolo effect. The page is numbered 24 in the top right corner.



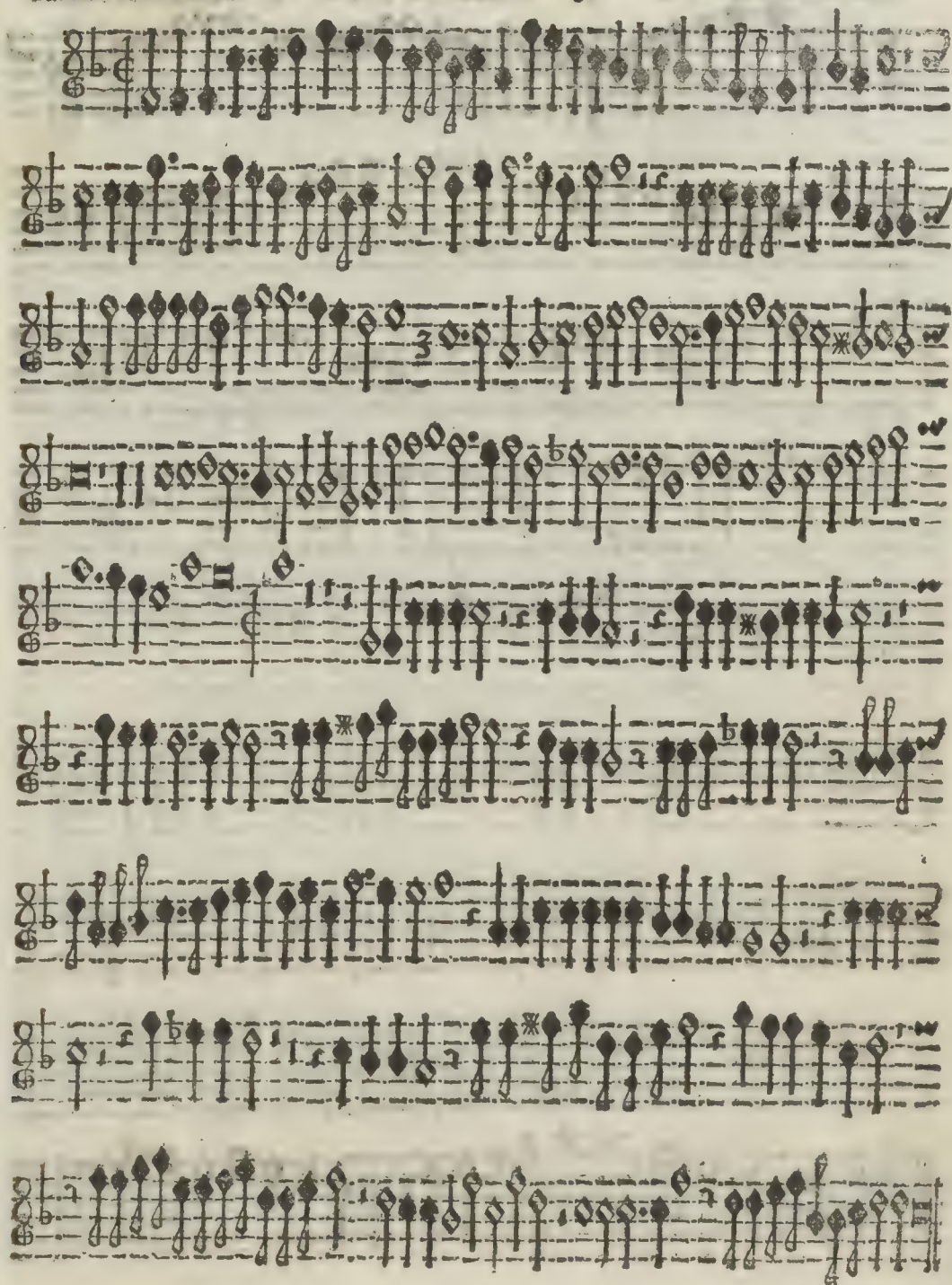




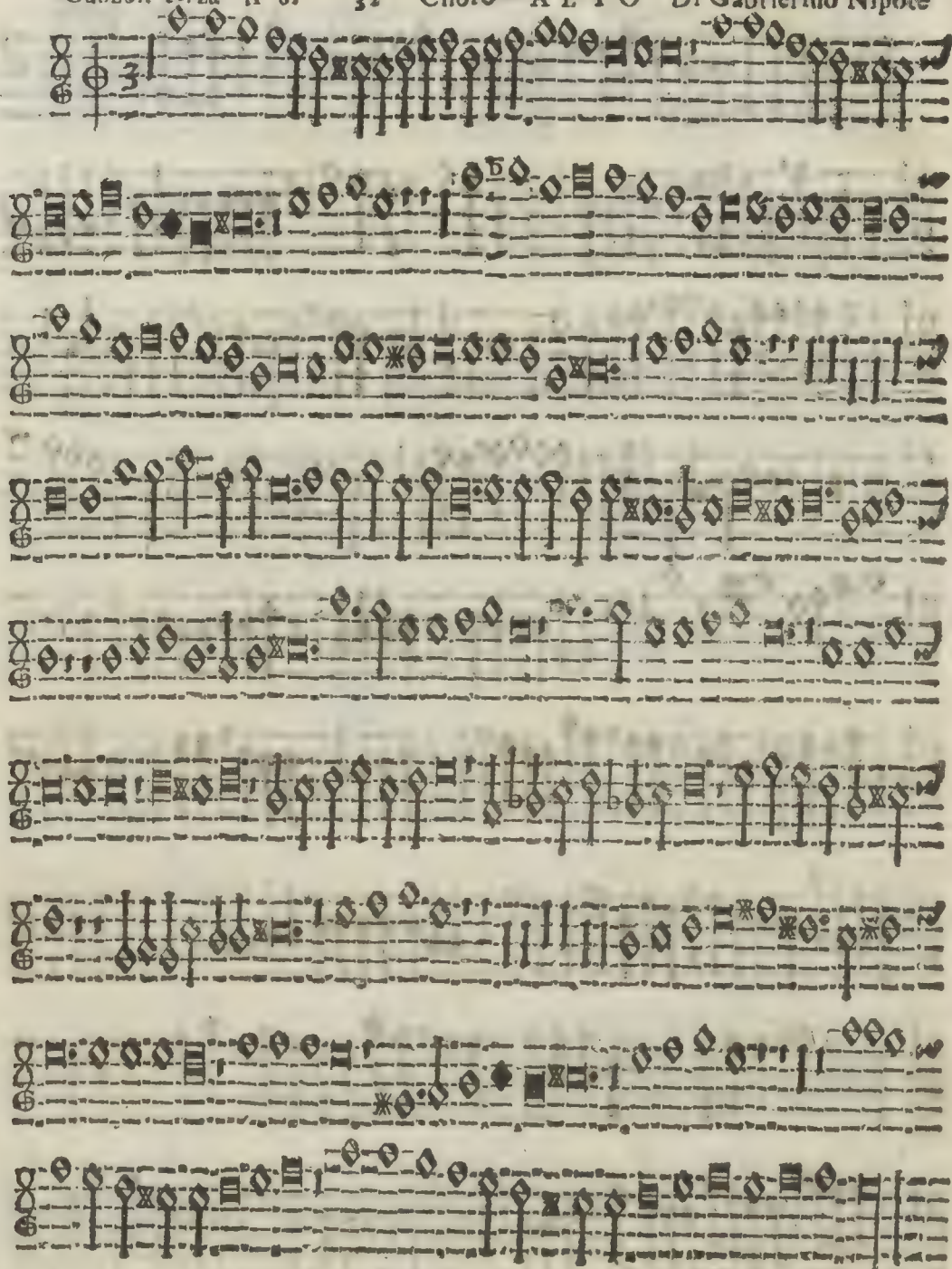


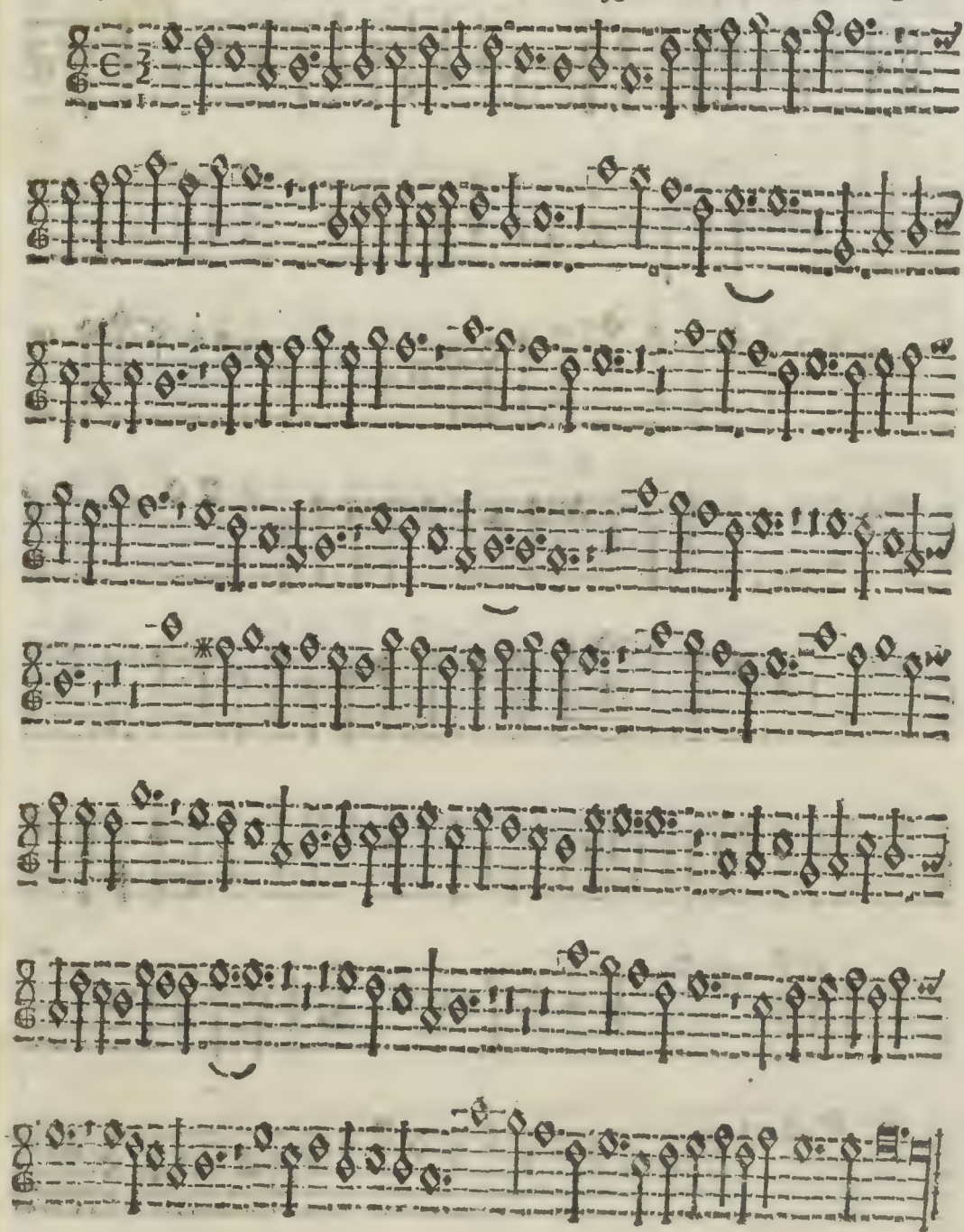


The image displays a handwritten musical score for a vocal part, likely a soprano or alto, in G major and 3/4 time. The score is written on ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a clear, legible hand, typical of 18th or 19th-century manuscript notation. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves continue the melodic line, with some staves featuring repeat signs or other musical markings. The overall structure of the score suggests a single melodic line for a vocal instrument.

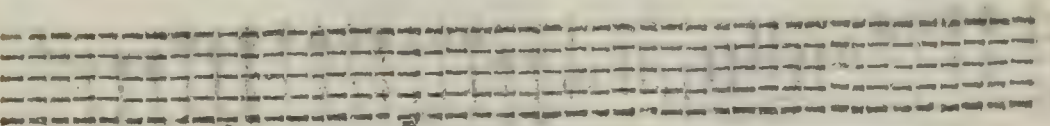
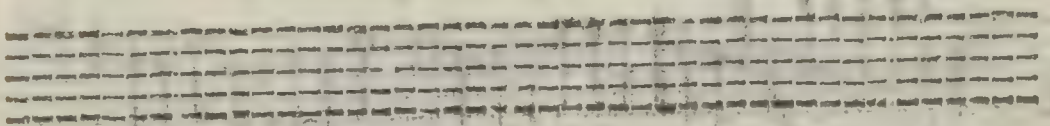
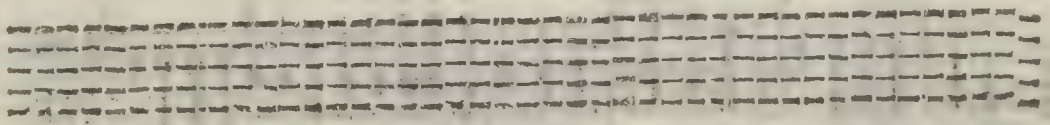
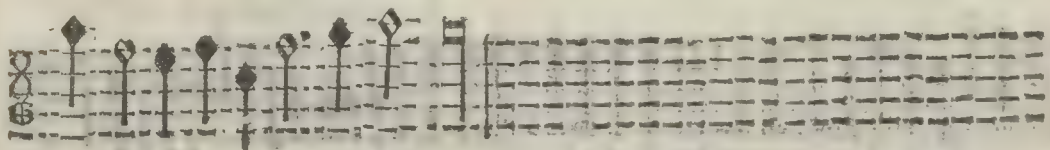
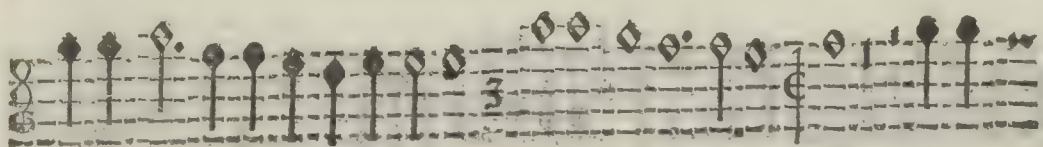
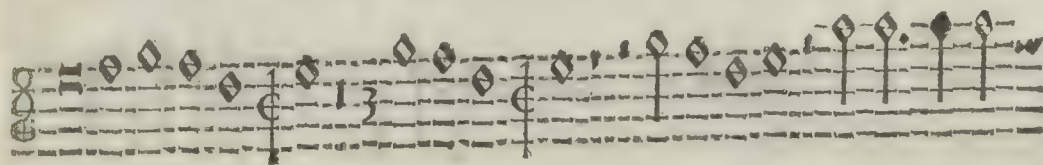
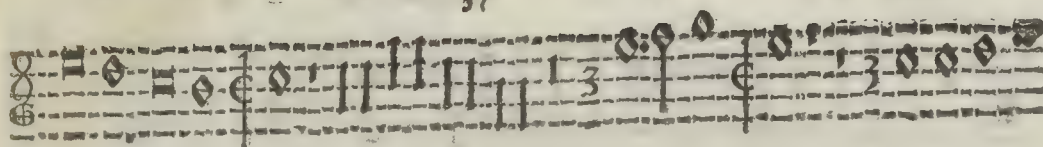


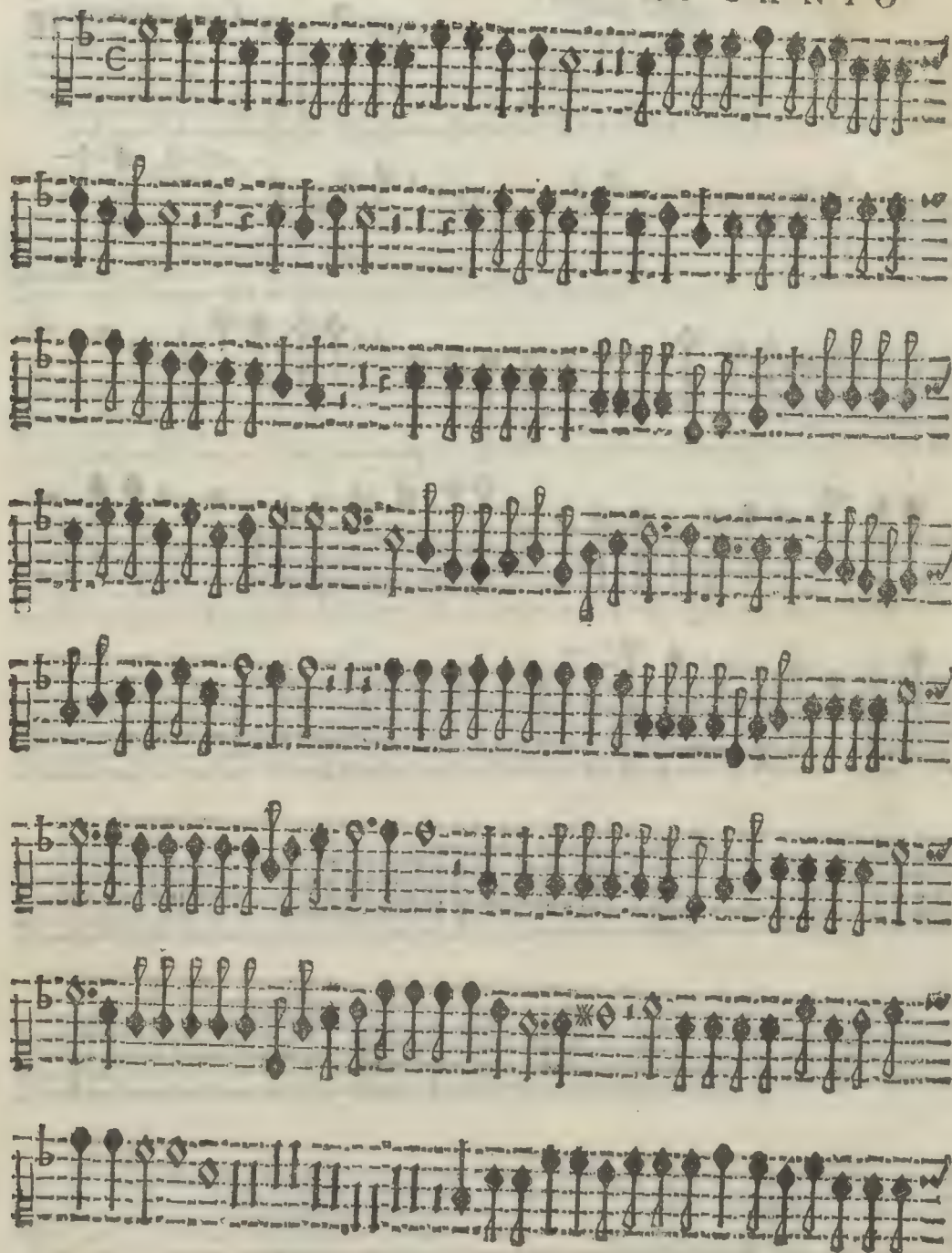
Cänzon terza A 3. 33 Choro' A L T O Di Gabriel suo Nipote

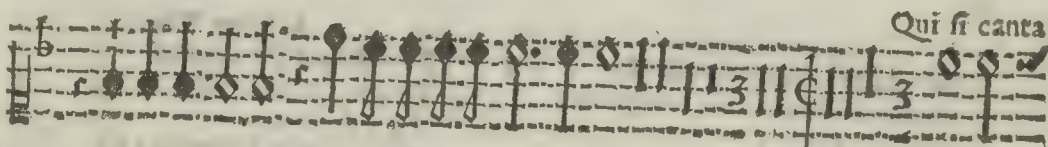
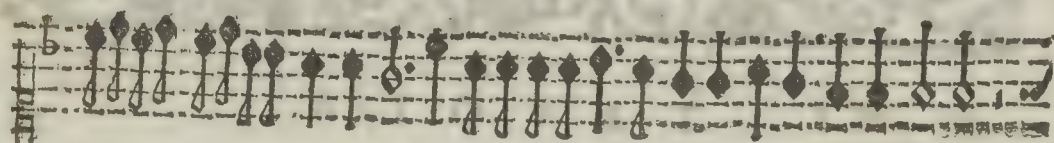
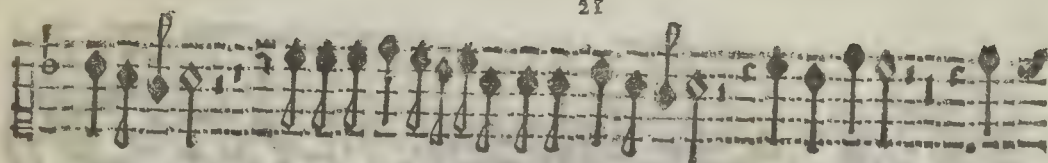




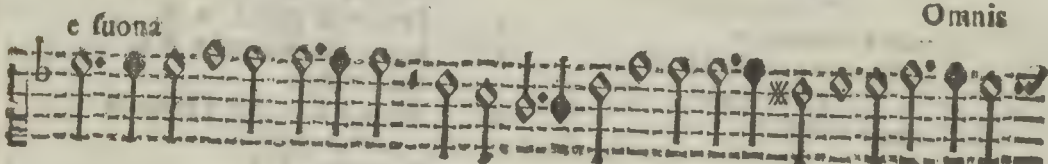
The image shows a page of musical notation for a Capriccio, featuring eight staves of music in a single system. The notation is in a historical style, likely 18th or 19th century, with various note values, rests, and bar lines. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single system, with each staff containing a line of music. The notation includes various note values, rests, and bar lines, typical of historical musical manuscripts.







Qui si canta

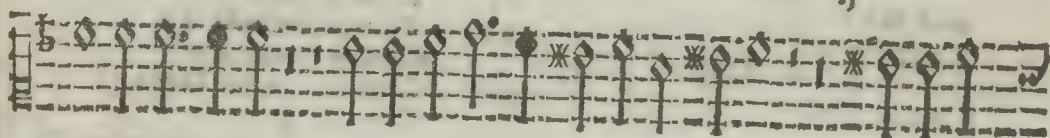


e suona

Omnis

spiritus Laudet dominū ij

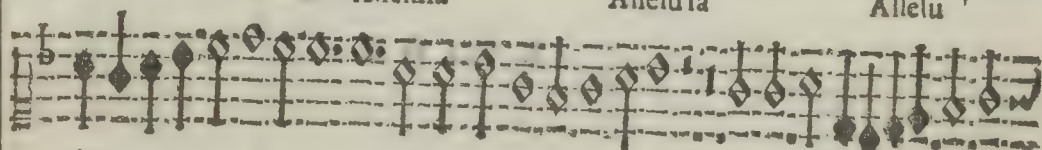
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Alleluia

Alleluia

Allelu



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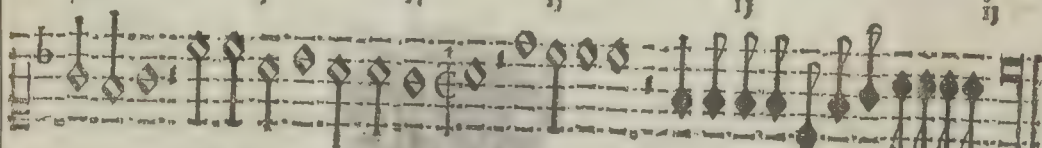
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T A V O L A

A Una voce.

Vulnera Domine Iesu Christe

Sancta & immaculata Virginitas

Saluator mundi

A Due voci

Gaudemus omnes

Confitemini con Sinfonia

A Tre Voci.

Cantate dilecto

Expectans expectanti con Sinfonia

A Sei Voci.

Aue Maria

Venidilecteml

A Sette Voci.

Cantate dilecto

A Otto Voci.

Benedicam Dominum

Beatus qui intelligit

Ego dormio

Anima mea liquefacta est

Synfonia prima A 8.

Synfonia Seconda A 8.

Sonata 3.

Sonata Con doi Violini & doi Faggotti

Sonata A 8.

Canzon prima à 8.

Canzon seconda à 8.

Canzon Terza à 8.

Capriccio La Solfare m.

Capriccio à 8.

La Battaglia per catar cson à 8.

I L F I N E



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Mus.-pract. ant.

